

**BAND EXPRESSIONS™ SERIES**

Angels from the Realms of Glory

HENRY T. SMART

Arranged by ROBERT W. SMITH (ASCAP) and MICHAEL STORY (ASCAP)

INSTRUMENTATION

1	Conductor	2	Baritone Treble Clef	WORLD PARTS Available for download from www.alfred.com/worldparts
8	Flute	4	Tuba	
2	Oboe	1	Optional Piano/Keyboard	
2	Bassoon	2	Mallet Percussion (Chimes/Bells)	
4	1st B \flat Clarinet	1	Optional Timpani (Tune:F, B \flat , E \flat)	
4	2nd B \flat Clarinet	4	Percussion 1 (Wind Chimes or Mark Tree/Snare Drum, Bass Drum/Triangle)	
2	B \flat Bass Clarinet	2	Percussion 2 (Suspended Cymbal, Crash Cymbals)	
5	E \flat Alto Saxophone			
2	B \flat Tenor Saxophone			
2	E \flat Baritone Saxophone			
4	1st B \flat Trumpet			
4	2nd B \flat Trumpet			
4	F Horn			
4	Trombone			
2	Baritone			
				Horn in E \flat
				Trombone in B \flat Bass Clef
				Trombone in B \flat Treble Clef
				Baritone in B \flat Bass Clef
				Tuba in E \flat Bass Clef
				Tuba in E \flat Treble Clef
				Tuba in B \flat Bass Clef
				Tuba in B \flat Treble Clef

PROGRAM NOTES

Angels from the Realms of Glory was a Christmas poem written in 1816 by an English Moravian missionary named James Montgomery (1771–1854). The text has been set to music with several melodies; however, the most recognized, “Regent Square,” was composed by Henry Thomas Smart in 1867 and is the basis for this setting.

Smart was almost completely blind when he composed this regal carol tune. It is interesting to note that his daughter recorded his compositions so that his work could continue. He was a prolific composer with numerous works that included cantatas, trios, duets, songs, an opera, an oratorio, and many hymn tunes. Studying music as a youngster with his father, his early musical career involved work as a church organist where he was recognized as one of England’s finest in addition to his compositional prowess.

NOTES TO THE CONDUCTOR

The arrangement begins with a fanfare statement by the brass echoed by the full ensemble. The melody, initially presented by solo clarinet at measure 11, has only subtle chime punctuation. Make certain the chime player does not overpower the melody. The simple melody builds in complexity, first becoming a clarinet duet, then adding woodwind voices one-by-one. Strive for careful balance among the players through the entire section from measure 16 through 29, ensuring that the percussion does not overpower.

The segment beginning at measure 30 is a restatement of the opening fanfare, this time by the woodwind choir, then echoed by the full ensemble building to a tutti statement of the melody. From measure 38 to the end is the opportunity for your percussionists to contribute to the excitement and emotion of the arrangement.

We hope you find *Angels from the Realms of Glory* to be musically fulfilling and educationally sound addition to your repertoire.

Robert W. Smith Michael Story



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Angels from the Realms of Glory

FULL SCORE
Approx. Duration - 3:00

By Henry T. Smart
Arranged by Robert W. Smith (ASCAP)
and Michael Story (ASCAP)

Heralding ♩ = 84

Flute

Oboe

Bassoon

1 B♭ Clarinets

2 B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1 B♭ Trumpets

2 B♭ Trumpets

F Horn

Trombone

Baritone

Tuba

Optional Piano/Keyboard

Mallet Percussion (Chimes/Bells)

Timpani

Percussion 1 (Wind Chimes or Mark Tree/Snare Drum, Bass Drum/Triangle)

Percussion 2 (Suspended Cymbal, Crash Cymbals)

Heralding ♩ = 84

Solo (opt. Soli)

mf

f

All

Play

f

Solo (opt. Soli)

mf

All

f

Solo (opt. Soli)

mf

All

f

mf

Chimes

Tune: F, B♭, E♭

mf

Wind Chimes (Mark Tree)

mf

Cr. Cyms.

Susp. Cym.

p

f

1

2

Susp. Cym.

p

4

5

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Fl.

Ob.

Bsn.

Cl. 1

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

2

Hn.

Tbn.

Bar.

Tuba

Pno./Kybd.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

The musical score is arranged in a standard orchestral format. It includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Piano/Kybd., and Mlt. Perc. (Multiple Percussion). The percussion section is further divided into Timp. (Timpani), Perc. 1 (with S.D., B.D., and Cr. Cyms.), and Perc. 2. The score spans measures 6 through 10. Dynamics include *ff* (fortissimo), *f* (forte), *pp* (pianissimo), and *p* (piano). There are also markings for *ppp* and *f* in the percussion parts. The score features various musical notations such as slurs, accents, and dynamic hairpins.

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11

Fl. *mp*

Ob. *mp*

Bsn.

1 Solo (opt. Soli) *mf*

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

11

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

(Cl. 1) *mf*

Pno./Kybd.

Mlt. Perc. *mp*

Timp.

Perc. 1

Perc. 2

11 12 13 14 15

16

Fl.

Ob.

Bsn.

Duet (opt. Soli)

1 Cls.

2 Cls. (Cl. 1) *mf*

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

16

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Pno./Kybd.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp

21 Solo

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl. *mf*

A. Sax.

T. Sax.

Bar. Sax.

21

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar. (B. Cl.) *mf*

Tuba

Pno./Kybd. (B. Cl.)

Mlt. Perc.

Timp.

Perc. 1 *Tri. mf*

Perc. 2

mf *p* *mf*

Fl. *mf*

Ob. *mf*

Bsn.

1 Cls. *mf*

2 Cls. *mf*

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Pno./Kybd. *mf*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p *mf*



Fl. *div.* **38**

Ob. *f* *mf*

Bsn. *f* *mf*

1 Cls. *f* *mf*

2 Cls. *f* *mf*

B. Cl. *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

1 Tpts. *f* *mf* *div.* **38**

2 Tpts. *f* *mf*

Hn. *f* *mf*

Tbn. *f* *mf*

Bar. *f* *mf*

Tuba *f* *mf*

Pno./Kybd. *f* *mf*

Mlt. Perc. *f* *mf* Bells

Timp. *f* *mp*

Perc. 1 Wind Chimes *mf*

Perc. 2 *mf*

p *f* *p*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Pno./Kybd.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

div.

p

pp

47 Majestic

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

47 Majestic

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Pno./Kybd.

Mlt. Perc. Chimes

Timp.

Perc. 1

Perc. 2

The musical score is divided into four measures: 52, 53, 54, and 55. The instruments and their parts are as follows:

- Fl.** Flute
- Ob.** Oboe
- Bsn.** Bassoon
- Cls. 1, 2** Clarinets
- B. Cl.** Bass Clarinet
- A. Sax.** Alto Saxophone
- T. Sax.** Tenor Saxophone
- Bar. Sax.** Baritone Saxophone
- Tpts. 1, 2** Trumpets
- Hn.** Horn
- Tbn.** Trombone
- Bar.** Baritone
- Tuba**
- Pno./Kybd.** Piano/Keyboard
- Mlt. Perc.** Mallet Percussion
- Timp.** Timpani
- Perc. 1, 2** Percussion

Dynamic markings include *mf* (mezzo-forte) and *f* (forte). A watermark reading "Preview Only" is overlaid diagonally across the score. At the bottom, there is a crescendo hairpin starting with a dynamic marking of *p* (piano) and ending with *mf* (mezzo-forte).

Fl. 58 *div.*

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*

2 *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Tpts. 1 *ff*

2 *ff*

Hn. *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Pno./Kybd. *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. 1 *f*

Perc. 2 *f*

56 57 58 59 60 61



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